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KERAMIC STUDIO

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MAR. MCMVII

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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR.

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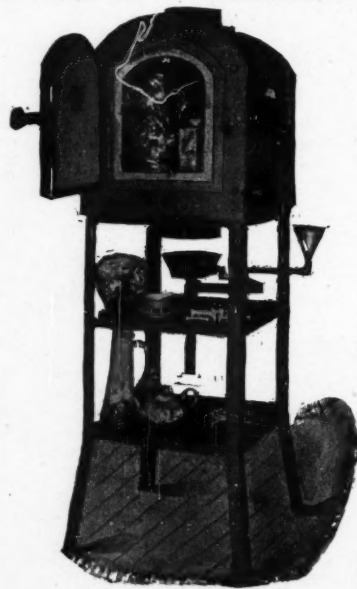
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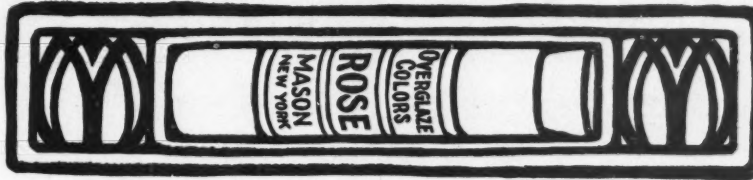
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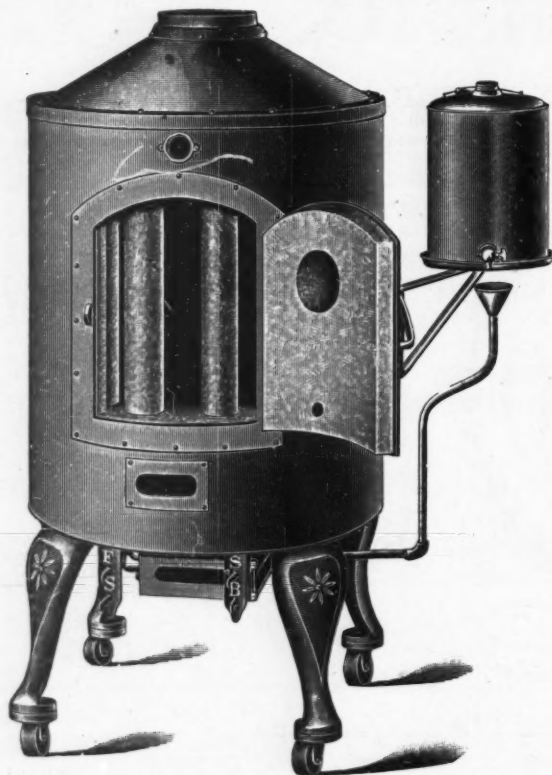
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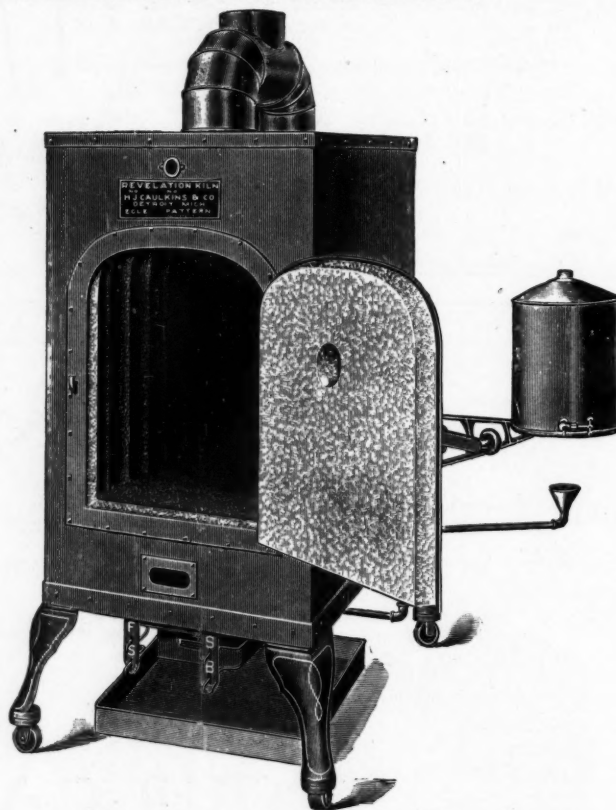
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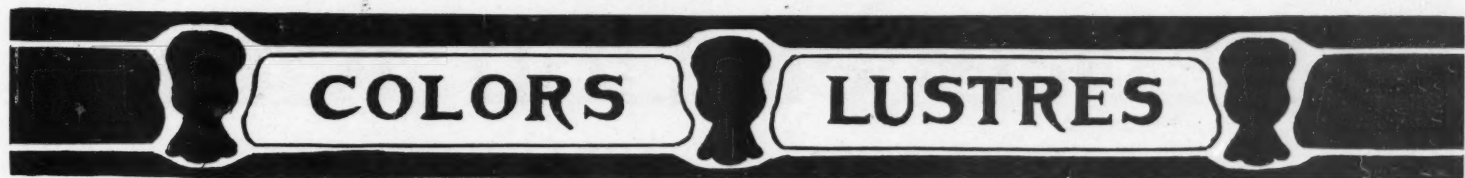
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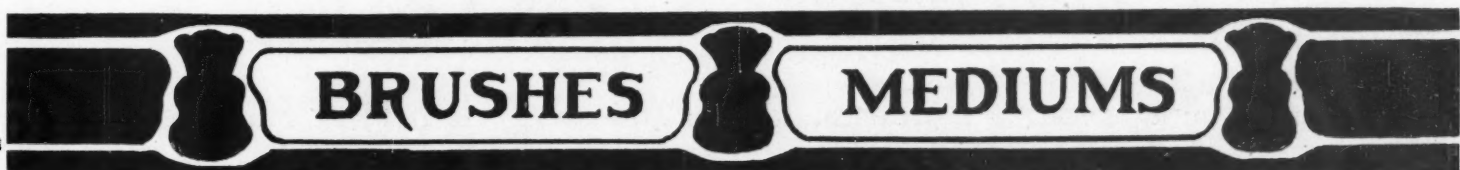
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KERAMIC STUDIO

Vol. VIII, No. 11

SYRACUSE, NEW YORK

March, 1907



KERAMIC STUDIO presents in this number the work of Miss Margaret Overbeck of De Pauw University, Greencastle, Indiana. Our old subscribers who have seen designs from her pen from time to time in our pages will be glad to see more from the same source, and we are sure those who are new to KERAMIC STUDIO will be pleased to make her acquaintance.

+

The subject of the next Class Room will be "Flower Painting" under which heading will be included the subdivisions: Roses, white, pink, and crimson; Violets; Daffodils; Nasturtiums; Geraniums; Pansies; Forget-me-nots. Other flowers, white, pink, crimson, violet, purple, blue, yellow, orange and red. Miniature flowers. To be received not later than March 15th. For list of prizes see back cover.

Subscribers who wish any special subject to be taken up in the Class Room will please notify the editor.

+

The May issue of KERAMIC STUDIO will be devoted to the work of Marshal Fry of New York and his pupils.

September will be a water color number from the studio of Mrs. Teana McLennon Hinman of New York, though treatments of the flower studies will be given also in mineral colors. November will be a naturalistic number from the clever brush of Miss Jeanne Stewart of Chicago.

+

The designs published in February under the name "Virginia" are by Miss Marion H. Nelson of St. Catharines, Ontario, Canada.

+

In the account of the National Society of Craftsmen exhibition in New York, in our February number, one of the bowls was by mistake attributed to Miss Mason. This bowl, the central one in the group, is by Mrs. C. B. Doremus of Bridgeport, Conn.

+

We call attention to the editorial note in Crafts department, suggesting that designers submit to us designs for the different crafts as well as for china decoration.

✻ ✻

LEAGUE NOTES

The vase designs are coming in slowly, too slowly, because there is still the March problem to be criticised, returned, painted upon the bowl, and then sent back for exhibition. This year the exhibition should show the value of our monthly problems by correspondence. Do not

hesitate to send your designs, no matter how crude or limited. Ideas that take tangible shape, intelligible to the critic, are made practical for application.

The "Farrington" punch bowl, a new and most interesting shape, was difficult to manufacture, and the price necessarily too high to take the risk of possible damage in transportation. The advisory board substituted bowl 579½, manufactured by the Willetts Manufacturing Co., Trenton, N. J. For this bowl, instead of a specified motif for design, we suggest that it be treated in the Colonial style, that is, panels, bands ornamented with little clusters of flowers, etc., with the following color scheme: coral pink, lavender, purple, a light and dark blue, light and dark green, and dahlia colors.

We are gladdened by these additions to our membership roll. Mrs. Bird S. George, Greeley, Colo; Mrs. Sallie Patchin, Wayland, N. Y; Miss Maude M. Lapham, Springfield, Mo. and Mrs. Anna Bogenholm Sloane, Principal department of Arts and Crafts, of the Washington, D. C., School of Decorative, Industrial, and Fine Arts.

BELLE BARNETT VESEY, Pres.

A vase designed by Ione Wheeler of Chicago and made by the Belleek factory, has been chosen by the National League of Mineral Painters for their traveling exposition for the coming year.

✻ ✻

STUDIO NOTES

We hear with great regret that Mrs. T. McLennon Hinman's studio in New York has been destroyed by fire and that she is suffering from the shock. We hope she will promptly recover and resume her excellent work as teacher and water colorist. We call attention to her advertisement in which she offers to sell her china studies at \$1 each, and pictures at \$2 each. All these studies are more or less damaged but will not lose their value for students who wish to reproduce them either on china or in water colors, and we trust that there will be prompt response to that advertisement from many of our subscribers. Mrs. Magill and Miss Ivory, the importers and decorators, who had their studio and shop in the same building as Mrs. Hinman, had their stock also seriously injured by the fire.

Miss M. Helen E. Montfort, after a busy season in her studio, 318 Lenox Avenue, New York, will sail for Italy on March 9th, to be gone for a stay of seven months. On her return in October, she intends to reopen her studio at the same address.

Mrs. A. Neble announces the opening of a studio at Room 2 in the Conservative Building, 1614 Harney Street, Omaha, Neb., additional to her residence studio.

✻ ✻

SHOP NOTE

We acknowledge with thanks the receipt of an artistic calendar from L. Reusche & Co., New York,



BORDER—WALNUT DESIGN



THAT this is a period of advance in art all will admit. But it is a question whether the importance and scope of the field of ceramics is as well understood as it should be even by its own devotees. When we consider that in point of usefulness alone the table equipment is one of the first requirements in every home, what a wide opportunity presents itself, and we must meet it at least with the right intentions, whatever the result.

If we could eliminate the commercial side, we say, but commercialism must be taken largely into account, since most articles of use come through its avenues, and it is there, most of all, that art influences are needed. A glance at the shop windows, from which stock the buyer of limited means must choose and which at the same time sets his standards, is sufficient reason why many of our pupils come to us with distorted ideas of decoration, and why there is a taste for the more or less gaudy style.

On the other hand, utility, to many, is the only requisite worth considering. But may it not be possible that when the highest degree of utility is reached, the elements of beauty have been attained, and that utility is close kin to beauty.

If ceramic workers would make a more careful study of the principles of decoration and be willing to let the design be subordinate and supplementary to the thing decorated instead of its being the whole thing, then the public would learn to respect our art and follow our lead.

Consider first the piece and its use. Avoid over-ornate decoration on all pieces in the service used for meats, vegetables, etc. One has seen an exquisite tiny edge of green and gold or dull blue on a set of dinner plates, and it has seemed so satisfying, yet strange to say many a one, in painting a set of plates, will want them to look more like "hand painting," which may mean a spreading cluster of some favorite flower, never suspecting that if a plate has a decoration that is so strikingly real it is everlastingly unfitted for contact with a meat course, unless a generous treatment of hydrofluoric acid is administered. Let the more elaborate designs be reserved for other parts of the service and odd pieces.

This is only an echo of what has been said many times in the Studio, but it must be repeated.

There may be cases wherein a naturalistic treatment is advisable, and one can hardly insist upon a complete elimination of that style in the beginning. The pupil must be led gradually and cannot be expected to reach the highest point of appreciation at one jump. The route may be by way of garlands of roses, violets, and forget-me-nots, but have patience and persevere. Some say they do not like conventional designs, neither do any of us like all conventional designs, because not all are good. We must again cultivate our appreciation. Then too the simple design is not a waste of time, far from it. The truth is that the design with the fewest forms is often the best test of artistic skill, since the placing of one form in space may call for greater refinement of feeling, as to balance of line, mass, and color, than another where one may add here and there, and possibly produce, by a process of guessing, something fairly good.

Of composition, one cannot urge too strongly its importance. Your plate is a space to be broken by masses of color in a way so pleasing to the sense of proportion that it is better than the plain white plate, otherwise it is a mistake. If a border is used, it must be first wide enough, just narrow enough to leave the space within of the proper proportions for the size of the plate.

The background spaces must be as carefully studied as the forms in the design itself. And moreover the shapes in both background and unit of design must be related, not only to each other, but to the space occupied, that there may be balance and rhythm in the whole.

It hardly needs saying again that Nature is the great source of design. Careful drawings and color schemes from all sorts of plant and animal life furnish a rich store to draw from when one cannot go direct to the source. However, don't stick too closely to Nature, but set the invention to work, with the naturalistic form as a basis for design.

To study color harmony, make scales of color running through the pure spectrum colors into tints and shades, as a help toward feeling the refinement of subdued color. Experiment with the different harmonies, and take color schemes from dead twigs, mosses, lichens—anything. One must not fail to mention that invaluable source, Japanese prints. One cannot go far wrong in selecting color schemes from good prints.

Many an otherwise fair design has been spoiled by using too many strong pure colors. Two equally strong



BORDER—CONE DESIGN



APPLE STUDY

(Treatment page 252)

colors, whether contrasting or harmonizing, in theory, will in reality fight if used in such quantities as to make them complete for first place. It is possible, certainly, to use rich pure color with fine effect, but another equally strong color must not be opposed to it either in point of quantity or strength of tone. Safety lies in the greyed tones with sometimes a bit of rich brilliant color.

And let us enter a plea for better shapes. Oh! that we could be our own potters! What china painter has not felt a thrill of joy upon discovering a bowl of really fine contour, such as one cannot find in the catalogs, but which can only be picked up here and there on rare occasions. A good milk pitcher is almost as rare. One that will pour in a genteel fashion, will stand firmly, is of a shape easily cleaned, and has a handle not for ornament but by which the weight of the filled pitcher may be held with the least possible strain to the hand. When all this is accomplished in the best way it is safe to say that it will be a thing of beauty.

■ The difference is wide between *real art* and the desire, devoid apparently of any aim except to "decorate" and

gold. The designs have the same general arrangement with different motifs in each case. This plan admits of variety and yet the effect is somewhat uniform, which is very desirable.

A scheme of violet tones, dull blue violet for the largest spaces, with a tone a little purer and a little less blue, with a gold background, in a design that is not too open, would be pleasing for a dainty tea service.

Flat enamels applied over both the background as well as the design, leaving all about the forms a narrow band of white china as an outline, gives a charming effect for a piece that admits of a very elaborate treatment. A vase might have an allover design done in this way, with a band of design to give added interest. With a careful selection of colors the effect could be made very rich.

Shades of brown with dull red, gray blues with purer greens, and the reverse, dull orange with gray of a more or less violet quality, rose and warm gray, and a dozen more color schemes might be named, all of which might have numberless variations.



BORDER—TREE DESIGN

make "pretty" regardless of use. We can learn from the primitive man who in his need of some article of use, creates not only the thing of use but at the same time a thing that is a joy to the eye.

Let us think about quality and not quantity, and be satisfied with nothing that is not sanctioned by our own best judgment. Then ceramic decoration will have reached the high place that is its right.

Margaret Overbeck

De Pauw University, Greencastle, Ind.



A FEW SUGGESTIONS

TO those beginners who have not acquired the skill to make their own designs and who must copy, the best advice one can give is to draw freehand from the start. The experience of at least one teacher is that if a pupil cannot draw with a pencil she cannot draw with a brush, and since one must draw with every stroke of the brush in painting, is it not better to have had that intimate acquaintance with the forms in the design that only a free hand application can give? It is, however, to be deplored that such advice is necessary, since success in any line comes only with proper preparation.

A very pretty and interesting set of tea cups has the same color scheme used throughout—dull gray green background, clear warm green for design and narrow connecting band. In this band there are at intervals small oval medallions of ruby purple, and the whole is outlined in

BORDER—TREE DESIGN

BARKS, Brown Green with a little Olive Green, or use Black Green alone. Light parts, Apple Green and Black. Paint all on a fired ground of Gray Green and Pearl Gray. Browns or blues would also be effective.



BORDER—CONE DESIGN (page 240)

TINT cones Yellow Brown and needles Yellow Green. Background Dark Green, very dark. Partially outline cones in same Dark Green.



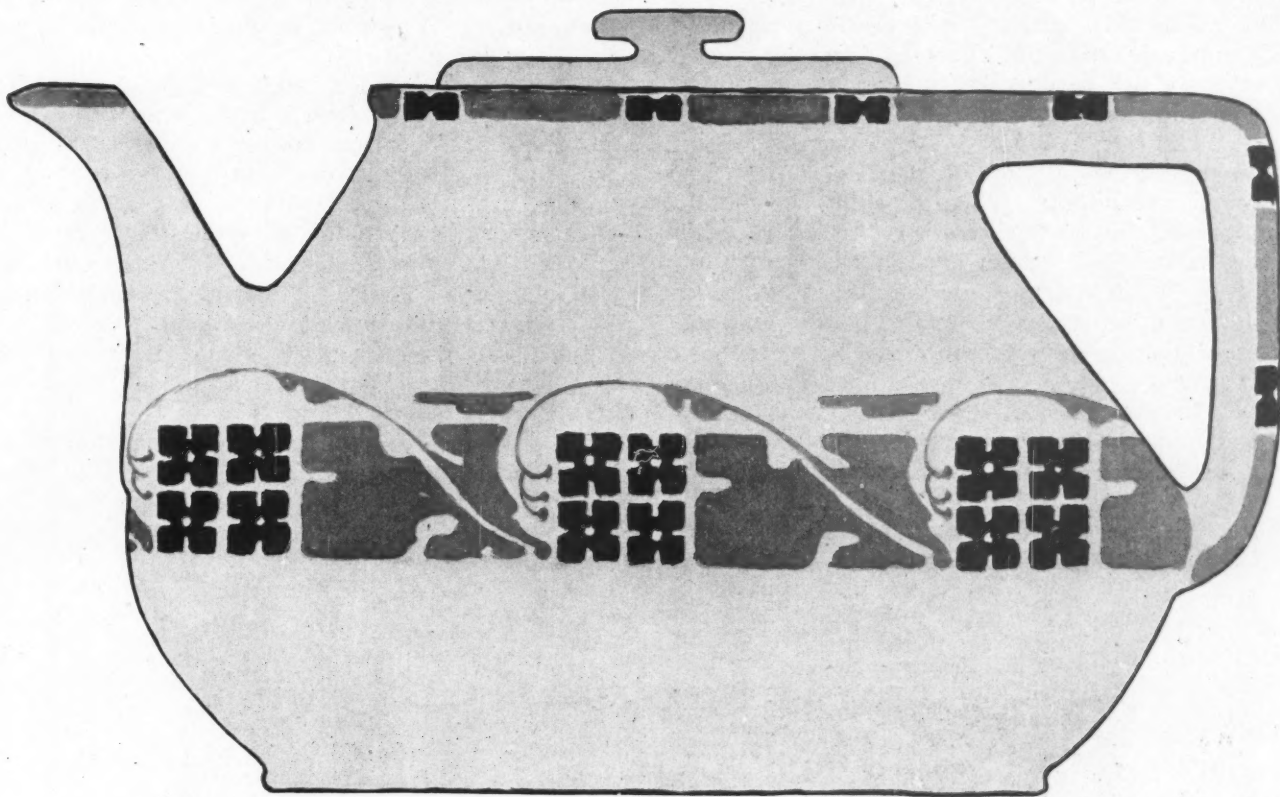
BORDER—WALNUT DESIGN (page 240)

TWO shades of brown, Brown 4 or 17 and a little Yellow Brown, on a cream ground. Greens might be used with good effect. Outline nuts with Black or the color used in the design.



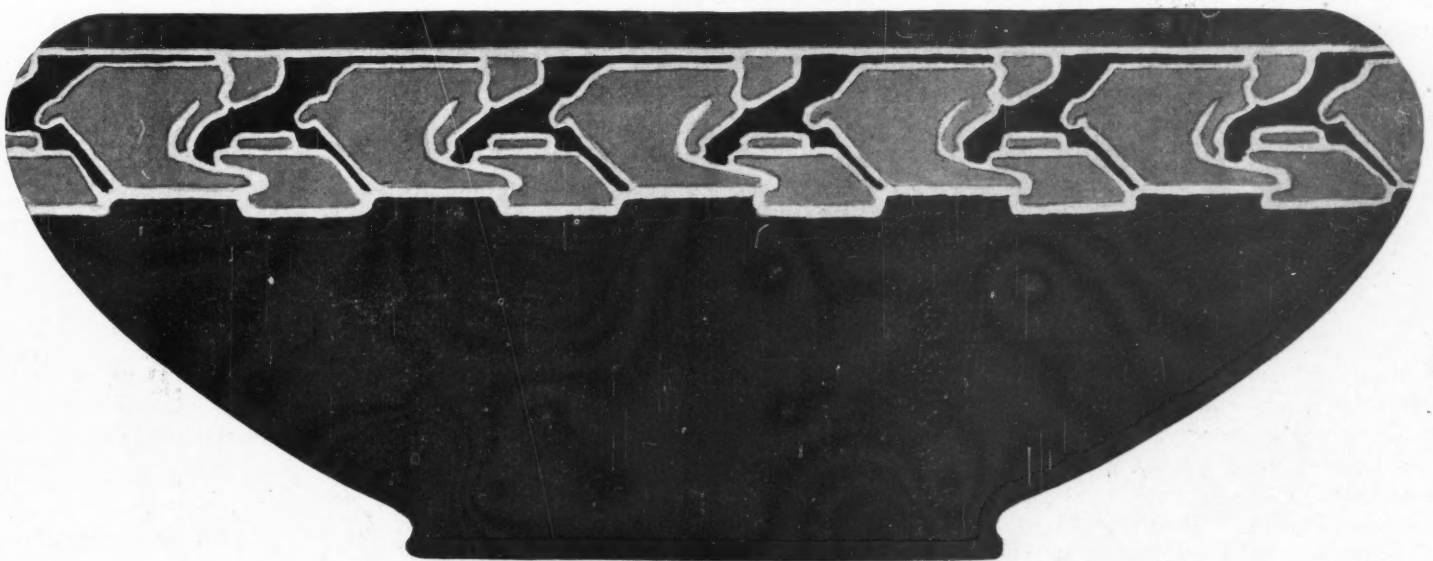
PLATTER, PLATE AND MUG—POPPY SEED MOTIF (pages 250 and 251)

POD and leaf dull dark blue, Dark blue, Black and Ruby Purple. Medium grey parts of design, green made of Olive Green and Black. Background, Apple Green and Black. The latter may be put on after the first firing and carried over the whole design except the blue parts, which will need a second painting of the same dull blue.



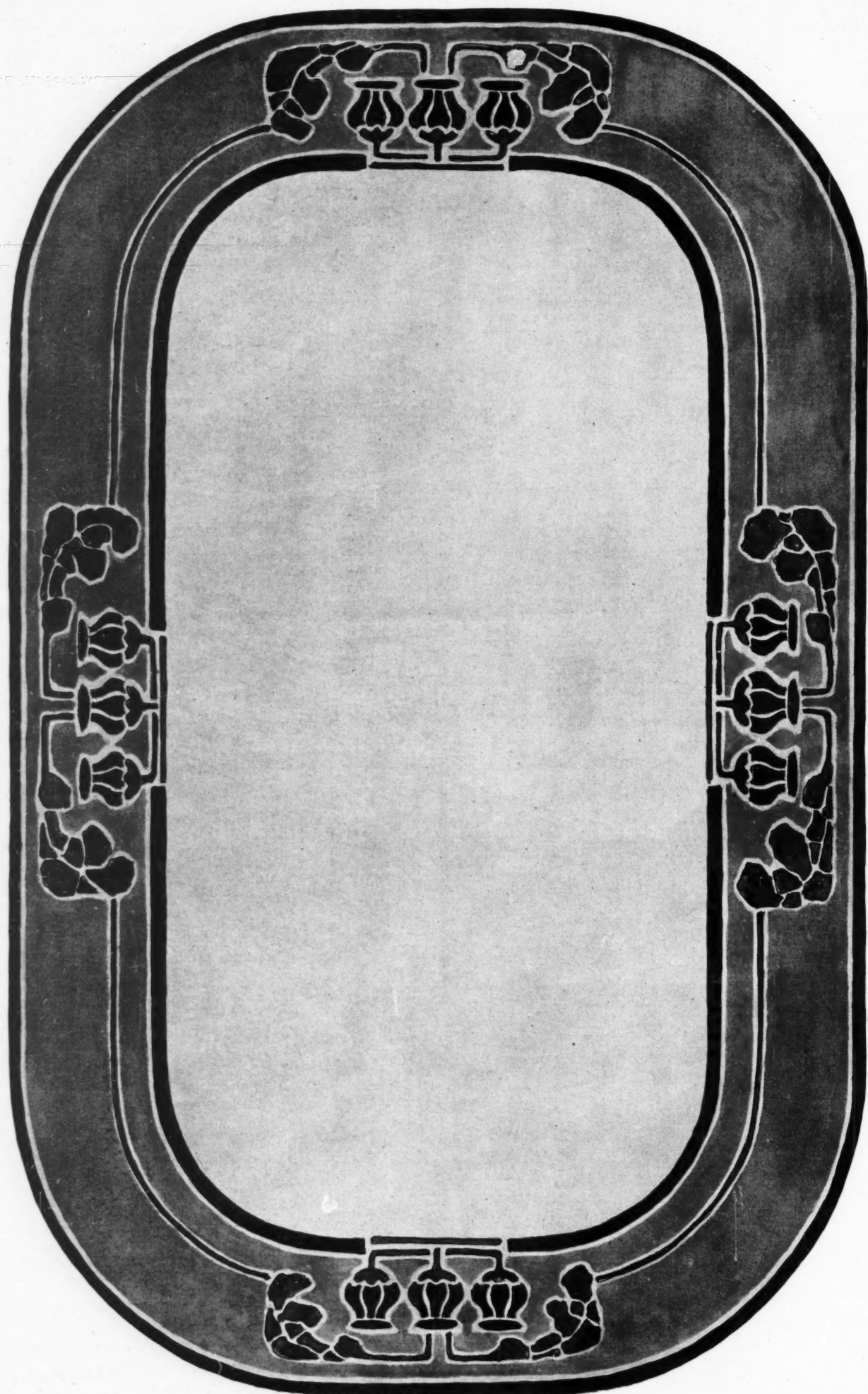
TEAPOT—CONVENTIONAL FLOWER AND LEAF

Flowers, Blood red, and leaves and stems Meissen Brown on a light yellowish ground, Yellow Brown, Imperial Ivory and Black.



BOWL—WILD TOUCH-ME-NOT

Paint flower forms in a rich yellowish tone, Imperial Ivory with a little Meissen Brown and Black. Background, Copenhagen Blue. Body of bowl also Copenhagen Blue. For the second painting tint background in band again with Copenhagen Blue and dust with dry color. The flower forms will probably need a second painting as will also the body of bowl.



PLATTER—POPPY SEED POD MOTIF

(Treatment page 248)



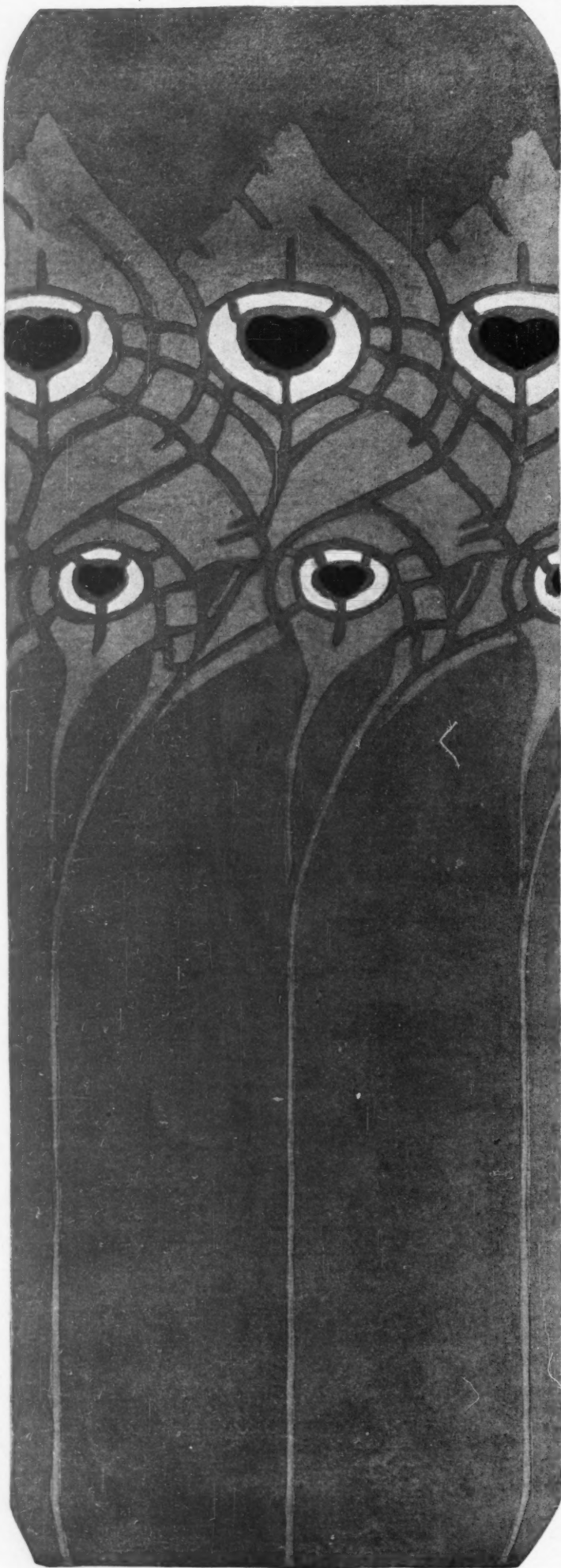
PLATE AND MUG—POPPY SEED POD MOTIF

(Treatment page 248)

VASE—PEACOCK FEATHER DESIGN

FIRST TREATMENT

AFTER design is drawn in India ink, put in background with Violet No. 2 and dust with Pearl Grey. Paint dark eyes with Deep Blue and Black, shading to Violet at the lower part of the form; light grey forms at either side of dark, Grey Green. When fired tint whole with Pearl Grey and a very little Violet. Wipe out small upper light and paint with Orange Yellow toned with Black. A third painting may be necessary to obtain the desired depth of color. Design will be most effective if kept subdued in color.

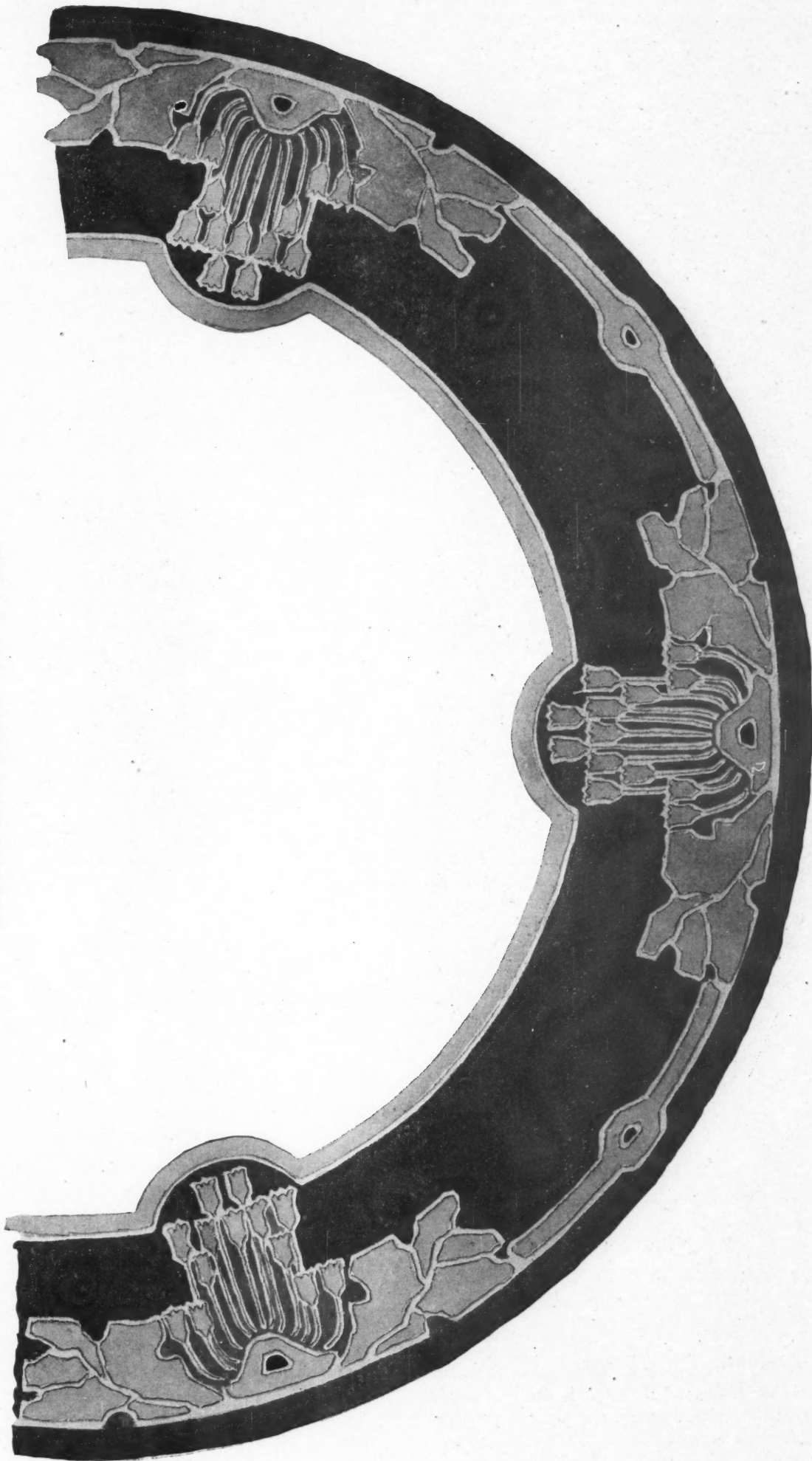


SECOND TREATMENT

For a treatment in lustres and matt colors, first paint main parts of design in Olive Green Lustre, taking great care to have china and brushes perfectly clean. Use alcohol for cleaning. Paint dark parts Deep Blue and Black. Small light above, Orange Lustre. Larger lights asides, Olive Green (tube or powder color).

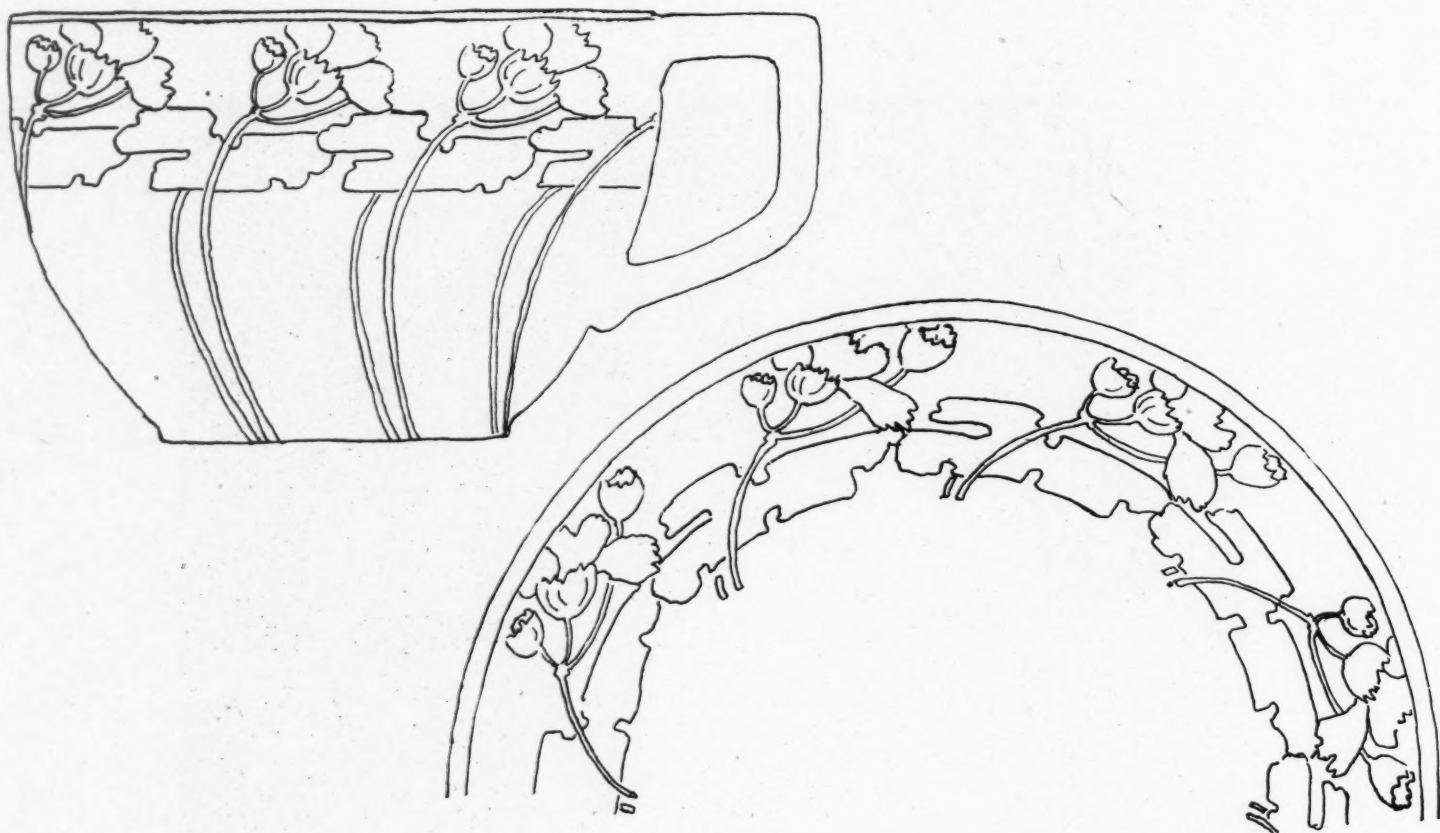
After firing, tint background with Matt Bronze Green and when sufficiently dry dust with same color. Clean out design perfectly with clean brush and alcohol and go over Olive Green Lustre again, also the Orange Lustre, carrying it over the olive green forms at either side of darks. Paint dark forms again same as before.

A third painting with the same colors as for second will probably be necessary.



CHOP PLATE—SUGAR TREE BLOSSOM

Leaves, flowers and bands to be painted in Apple Green with a little Yellow Brown added. Tint background with Dark Green. Paint small darks in band with Ruby Purple. Strengthen for a second firing, after which outline whole with unfluxed gold.



CUP AND SAUCER—PRIMROSE MOTIF

FLOWERS a violet pink, Carmine No. 1 and a touch of Violet of Gold.

Leaves and stems, Olive Green with a little Carmine shaded into the stem. Outline, Deep Red Brown with one-fourth Ruby Purple—cream background.

A treatment in Rose and Olive Green lustres might be interesting. Outline in Black and tint whole after the second firing with Orange Lustre.



PRIMROSE STUDY

PAINT flowers in shades of Rose with Ruby for the strong darks. For shadows, Apple Green or Dark Green with Rose for the various tones. Bear in mind that

the flowers newly opened are almost white and that they grow a deep pink before they wither. Keep white around centers and make center of Yellow Green, a little Yellow toward the white and a touch of Dark Green for the deepest parts. Green parts including leaves, Apple Green, Yellow Green and a little Yellow Ochre for lights. For darks, New Green, Olive Green and Dark Green with a little Rose in stems, growing deeper farther down. Carry on background with other parts. Use Pearl Gray, Gray Green and a little Imperial Ivory at top and shade downward into Dark Green and a little Ruby, the latter dusted on after the paint is almost dry. Use same colors for second firing.



PLATTER, PLATE AND MUG—POPPY SEED MOTIF

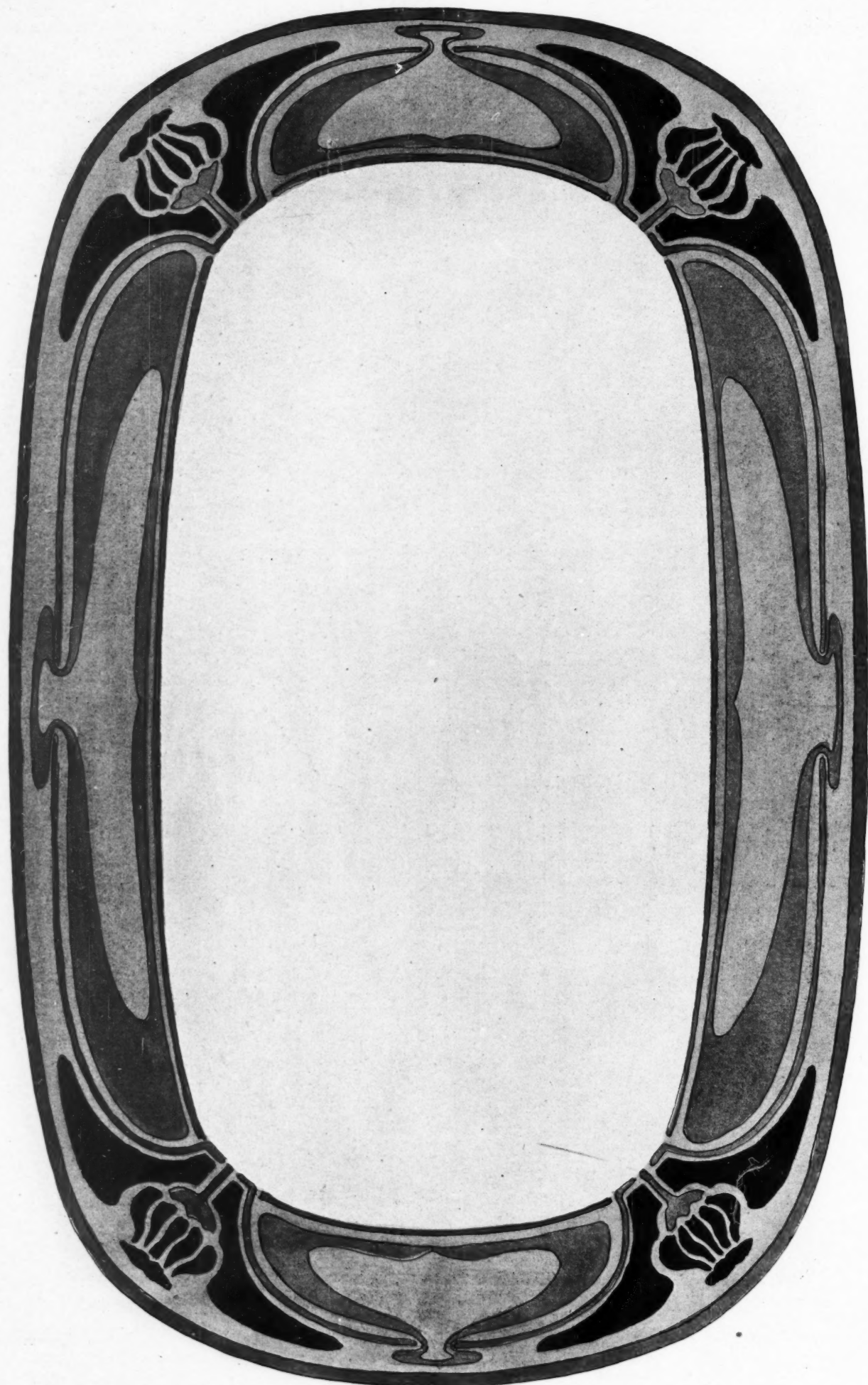
(pages 244 and 245)

TREATMENT in enamels is very suitable for this design. If Fry's enamel is used, mix first with a very little of Fry's Medium, thin with the Enamel Medium until thin enough to flow freely, if necessary add turpentine as it dries out. If Aufsetzweis is used, no oil is needed except turpentine or lavender oil to thin. To the latter add one-eighth flux to prevent chipping which sometimes occurs on hard ware.

For black parts of design use Dark Blue enamel—Dark Blue (Dresden), Ruby Purple and Black added to the enamel. It will require perhaps two parts mixed color to one of enamel to make it dark enough. Leaves and other dark gray parts, warm mellow green, Grass Green, Brown Green and Yellow for Mixing added to the enamel. Background is tinted with Dark Green. Fire only once for enamels.



PRIMROSE STUDY



PLATTER—POPPY SEED POD MOTIF

(Treatment page 242)

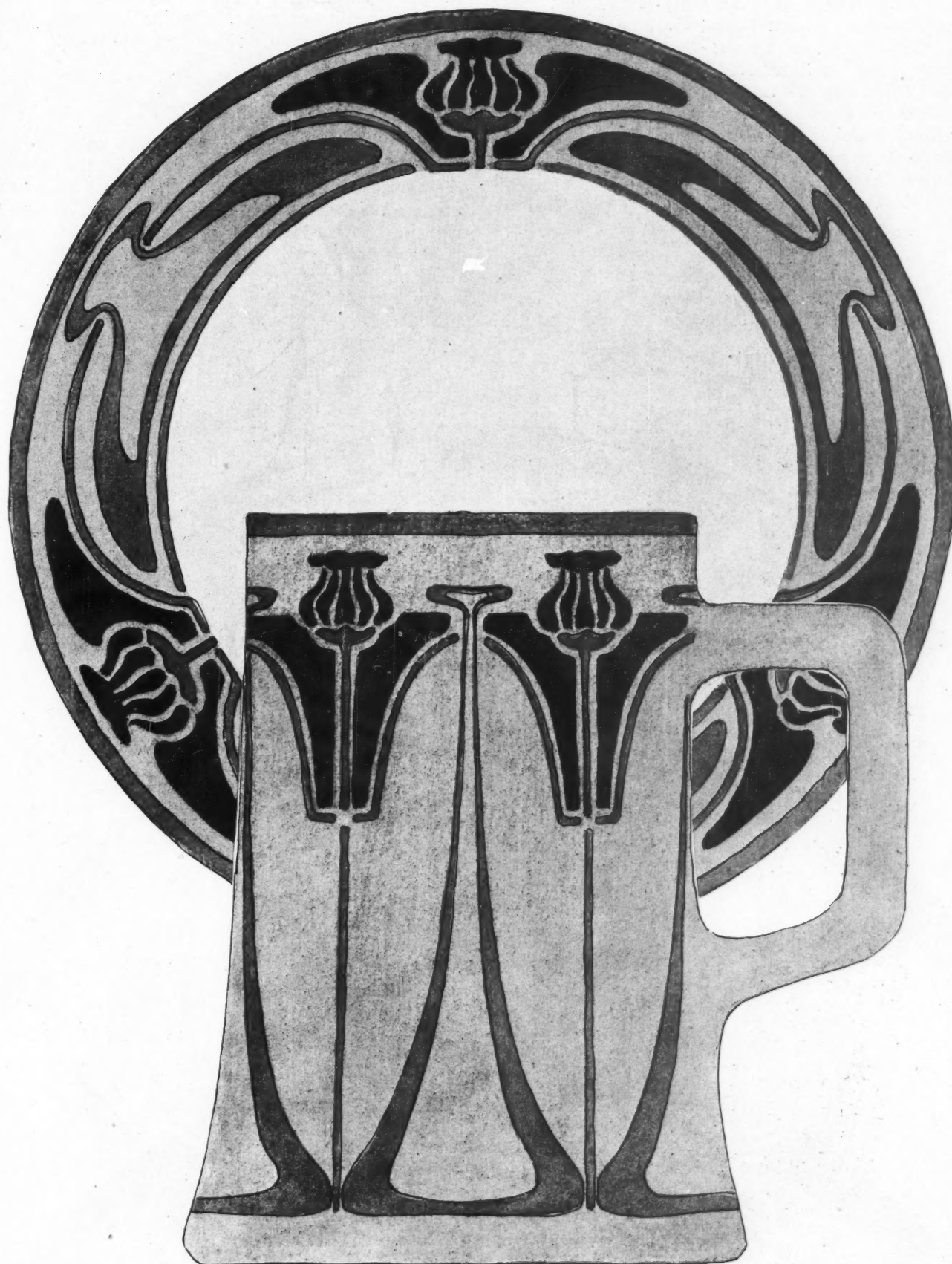


PLATE AND MUG—POPPY SEED POD MOTIF

(Treatment page 242)

APPLE STUDY (Page 241)

TINT first with Orange Yellow and Brown 4 or 17 and fire. Paint leaves in Olive Green and Black, making black turned over parts in a dark blue green tone—Russian and Dark Green. Stems, Brown 4 or 17 modeled a very little. Apples, Blood Red, Meissen Brown, Yellow Brown and Olive Green. Keep strongest color in largest one and small one above it, using more red in parts where the light and shadow meet and more green toward lower part. Darkest parts Blood Red running into Meissen Brown lower down. Use Yellow Brown with Blood Red in lights. More green and brown in the less important apples.

WATER COLOR TREATMENT

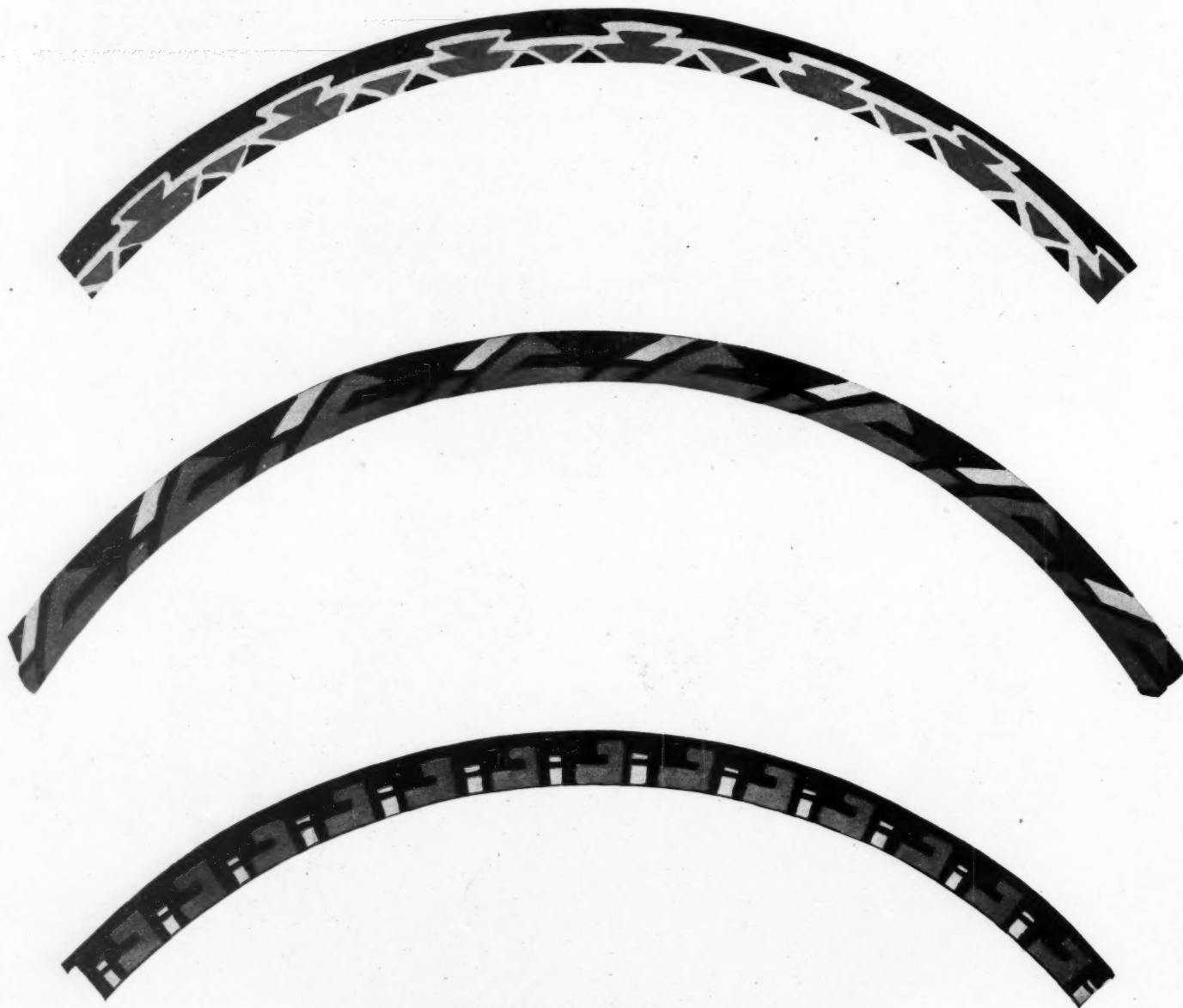
First lay on a wash of Raw Sienna and Black over the entire surface. Leaves, Flat Green, Hooker's Green No. 2, and Raw Sienna to make it quite warm.

Stems, Van Dyke Brown with a little Crimson Lake. Model slightly. For apples use Yellow Ochre, Burnt Sienna, Vermillion and Sap Green, following same plan as suggested in the mineral treatment. Outline in Ivory Black with Japanese brush, accenting lines here and there.



CHILD'S BOWL

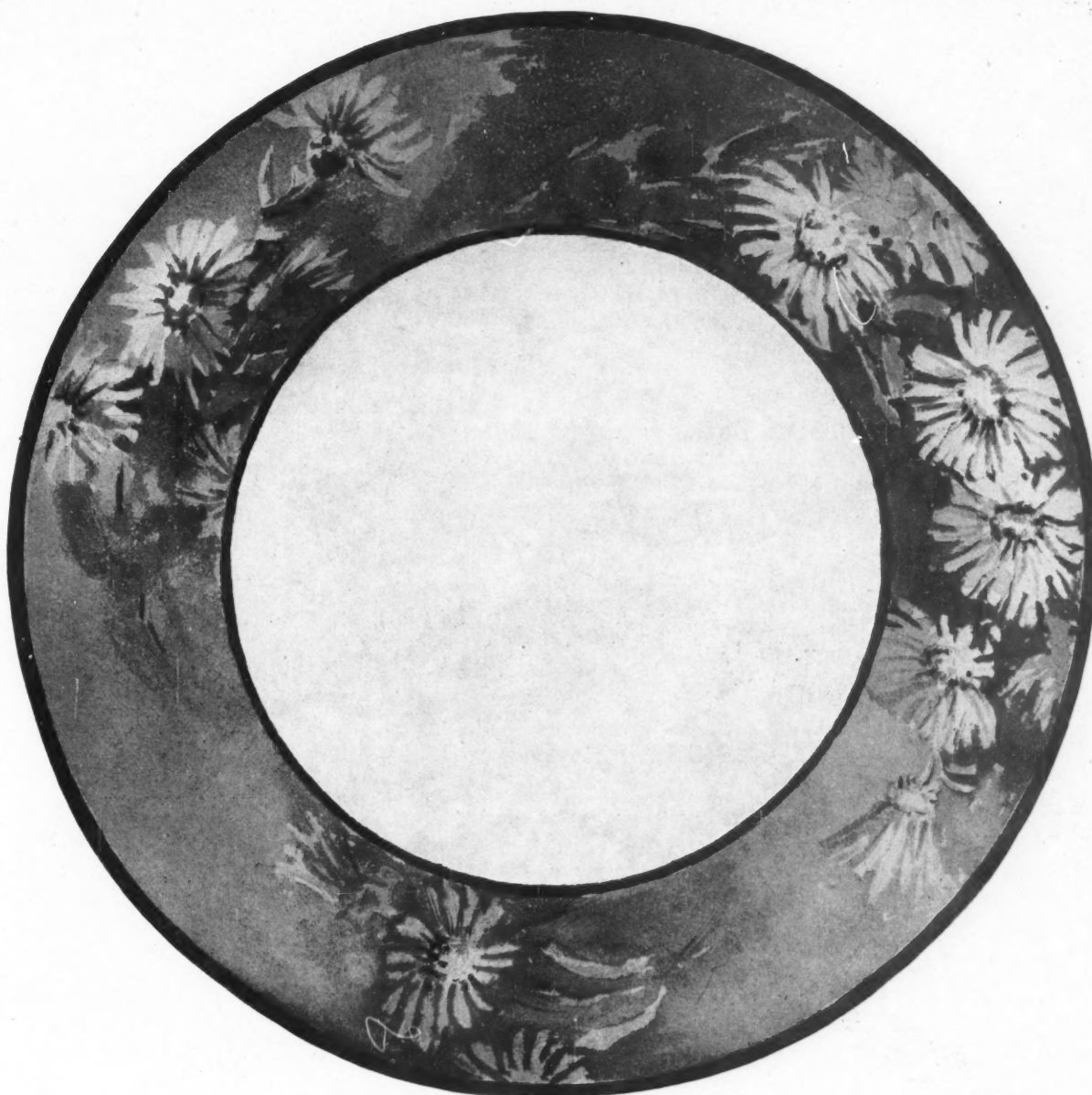
TINT with Yellow Ochre and Black and fire. Outline with Black mixed with sugar and water, using either pen or brush. Draw figures with care to keep the character. Do whole design in Copenhagen Grey and dust, then tint body of bowl in same color. A treatment in greens would be good. First fire a tint of Brown Green. Then put in forms in Olive Green and outline in Black. Lastly a coat of Orange Lustre might be added over the entire band.



BORDERS FOR DINNER PLATES

TWO shades of green, blue, red, or brown—all more or less subdued—and gold for black parts would be an effective treatment for these simple designs. In any

case the color in the largest masses should be most subdued, depending for richness upon the gold background, and purer color in the smaller forms.



NATURALISTIC PLATE DESIGN—ASTERS

(Treatment page 254)



CHILD'S BOWL

NATURALISTIC PLATE DESIGN—ASTERS (page 253)

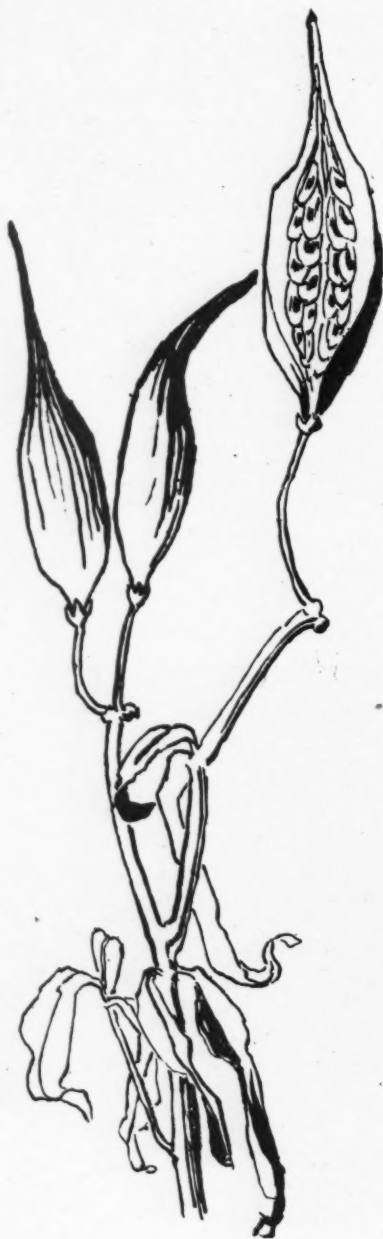
BEGIN by painting flowers in main cluster with light and medium tones of Violet, with Banding Blue in the lighter parts. Crisp darks, Ruby. Leave highest lights white. Centers, Albert Yellow and Yellow Brown. Leaves, Yellow Green and Apple Green. In putting in background Dark Green with Violet toward edge and Yellow Brown inside, care must be taken to keep the sharp edges in a few of the most prominent parts. Let colors blend in other parts. Albert Yellow for light tone at light side of larger cluster, running into Gray Green, and use Dark Green about the other clusters, connecting with Blue and Violet and Gray Green. Paint flowers at same time with background, padding in some parts to blend colors. Bands, Dark Green.

Second painting; use same colors, aiming at more strength in darks of background and in some of the more subdued parts, carrying background over flowers as well, wiping out lights.

If handled carefully two paintings will be sufficient but a third may be given if needed.



WILD TOUCH-ME-NOT



SWAMP MILK-WEED SEED POD

LANDSCAPE FOR TILE

(Color Supplement)

TINT the entire surface with Brown Green. If powder colors are used, proceed as follows: draw the design in India ink and put on outlines with German Black mixed with sugar and water. Paint sky, water and houses with Banding Blue and Black.

Trees, Olive Green with a little Yellow Brown. Tree trunks and roofs, Blood red and Meissen Brown. Distance and foreground, Black Green. Use the same colors for a third firing, observing carefully the relation of tones and colors. Have the first tint of Brown Green dark enough to hold the whole design together.

If preferred, after the first tint has been fired, the masses of color may be laid on first and the outline, (tube color or powder mixed with oil), may be put on last.

WATER COLOR TREATMENT

Tint paper first with Raw Sienna and Ivory Black. When sufficiently dry, so color does not run, wash in sky, water and houses with Cobalt, to which has been added a little Hooker's Green and Light Red. Foliage should be painted with Sap Green subdued somewhat with Indigo and Raw Sienna.

Use a wash of Sap Green and Black for distance and foreground. Tree trunks and roofs, Light Red and a little Vermilion.



DECORATIVE LANDSCAPE—MARGARET OVERBECK

MARCH 1907
SUPPLEMENT TO
KERAMIC STUDIO

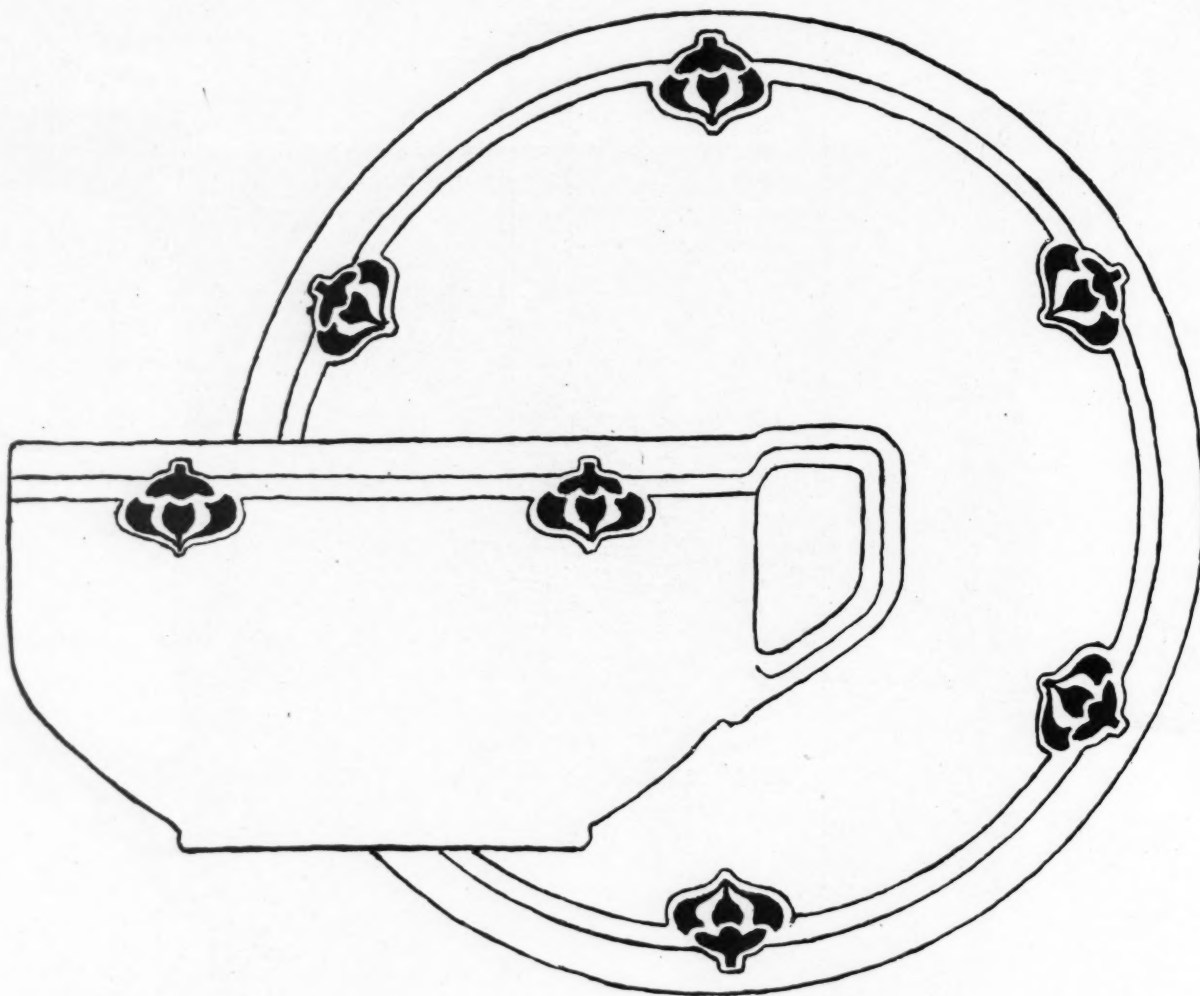
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KERAMIC STUDIO PUB. CO.
SYRACUSE, N. Y.



MILK PITCHER—MILK WEED POD MOTIF

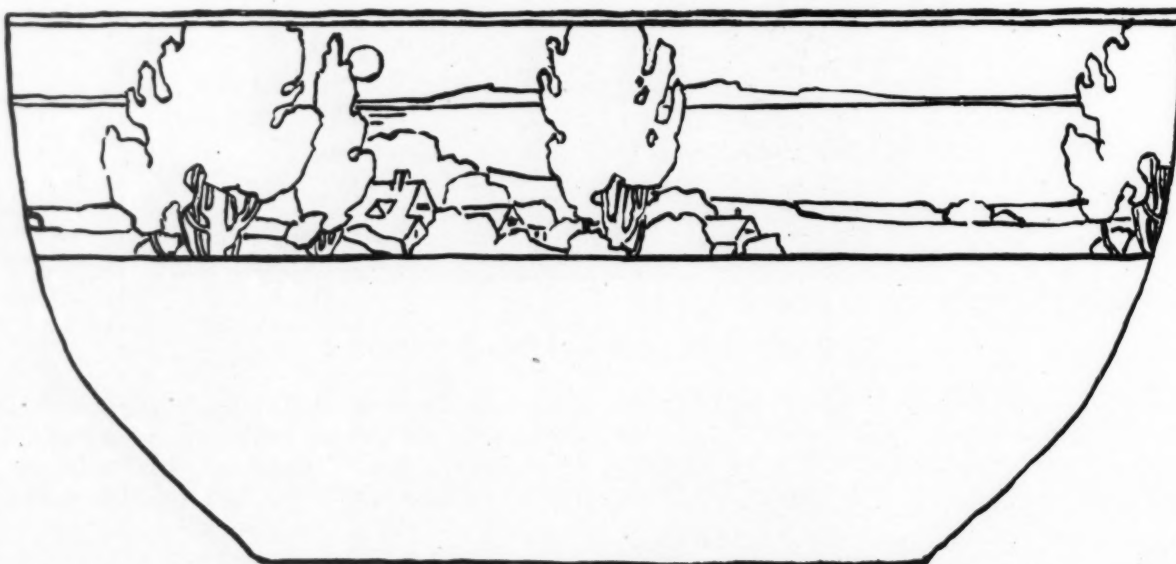
PAIN'T whole surface with Meissen Brown, Imperial Ivory, and a little Black, and fire. Draw design in India ink and tint all black parts with German Black. When sufficiently dry, depending upon temperature from four to twenty hours,

dust with the same Black. Outline next with Black mixed with sugar and water. Tint all other parts except those to be left the original tint, with Meissen Brown and a little Black. If necessary strengthen for a third firing.



DESIGN FOR CUP AND SAUCER

Paint entire design with Grass Green to which has been added a little Yellow Brown.
Blue might be used, or gold if preferred.



ADAPTATION OF LANDSCAPE MOTIF TO BOWL



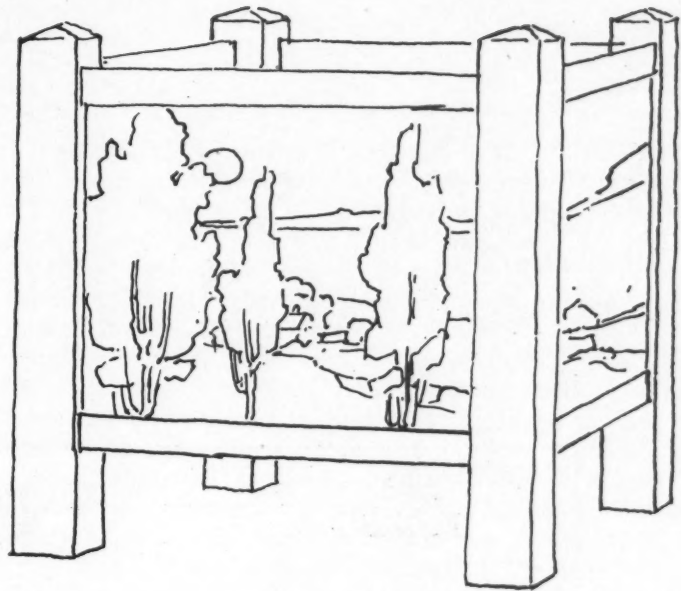
ADAPTATION OF LANDSCAPE MOTIF TO VASE

IN the adaptation of landscape motif to the vase form it will be necessary to somewhat elongate the trees, and to widen them for the bowl border. In the latter about three repeats, connected as suggested in the sketch, would be best.

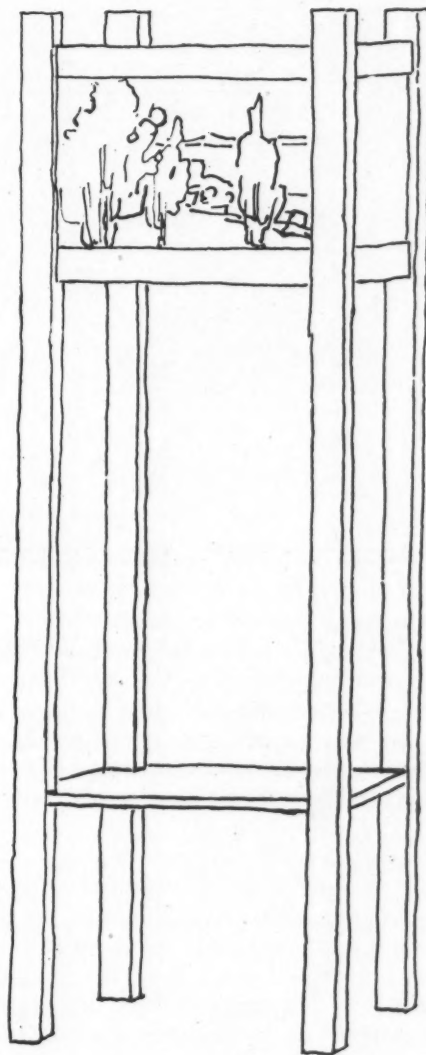


FERNERY OR PALM-STAND WITH LANDSCAPE TILE

THIS stand, if made about fourteen inches high, for eight by ten inch tiles, may be used as a jardiniere, or it might be made high enough to stand upon the floor, about forty inches with the open box to receive the pots, and with a shelf ten inches from the floor. The wood used is oak, the joints are mortised and the tiles carefully fitted. Only one design is given but the other three should be a simple continuation of the landscape, done in the same colors. Finish the wood in dull brown.



FERNERY OR PALM-STAND WITH LANDSCAPE TILE



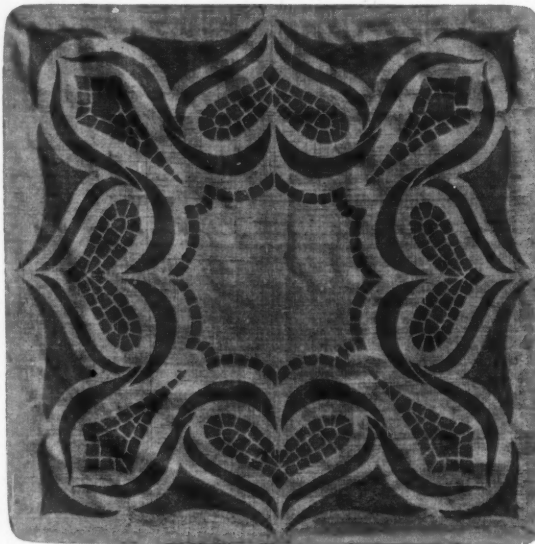
FERNERY OR PALM-STAND WITH LANDSCAPE TILE

THE CRAFTS

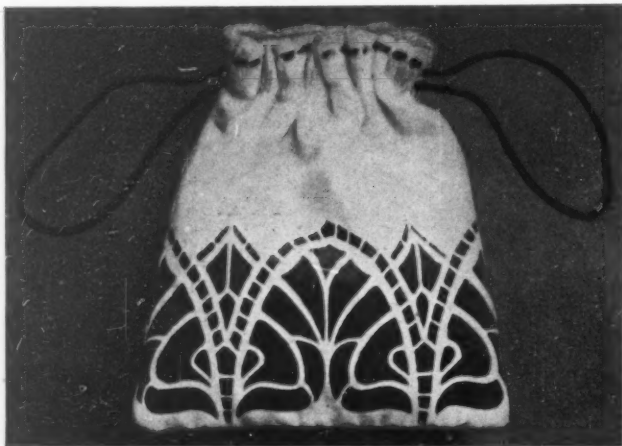
Under the management of Miss Emily Peacock, 232 East 27th Street, New York. All inquiries in regard to the various Crafts are to be sent to the above address, but will be answered in the magazine under this head.

All questions must be received before the 10th day of month preceding issue, and will be answered under "Answers to Inquiries" only. Please do not send stamped envelope for reply. The editors will answer questions only in these columns.

SINCE the crafts department has been established in KERAMIC STUDIO we have published technical instructions for nearly all the important branches of craftwork. We will in the coming numbers treat of new subjects, such as work in pewter by Jules Brateau, the Javanese Batik, etc. Meanwhile we would be glad to receive designs for application to the different crafts as well as for china decoration, and would purchase all such designs which seem to us worth publishing. As much as possible, treatments should be sent with them. For instance, if a design is intended for a leather portfolio, or a carved wood tray, or a piece of pottery etc., the treatment should explain how the work must be done. However, many designers, though unfamiliar with special craftwork, may wish to submit good designs without treatment. These will be acceptable, but will not be as valuable to us as those accompanied with treatments. All designs should be submitted to Miss Emily F. Peacock, 232 East 27th Street, New York.



No. 1



No. 2

FABRIC STENCILING

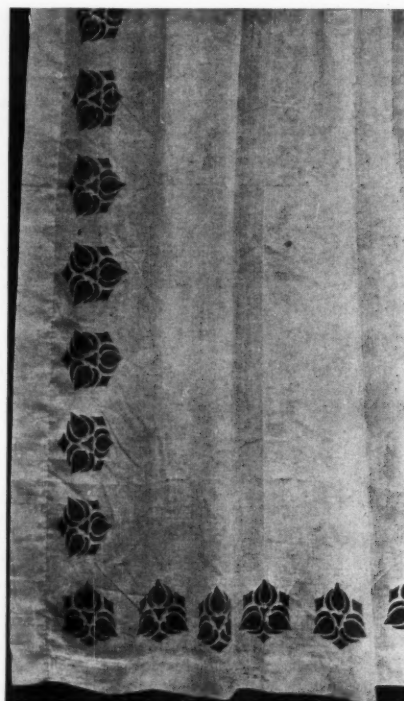
Harry Barnes Goundrey

TO lovers of the original and beautiful in decoration the art of stenciling on fabrics makes a direct appeal. To be sure the stencil has been employed for years as a means of transferring designs, and people of other countries, the Japanese particularly, have become proficient in its use, producing with stencils the most artistic effects, but it is only of late years coming into use for house-furnishings in this country. While by a study of the Japanese stencils a beginner may get hosts of ideas, they are mostly too elaborate and complicated to commence with and it is better to start with the more simple designs.

It is astonishing the great number of uses to which Fabric Stenciling may be put. Curtains, door hangings, sofa-pillow tops, table covers and so on, even to neck scarfs, collars, waists and opera bags, may be decorated in this way. The choice of materials is very great and as in the foundation material lies the principal cost it may be varied to suit all pocketbooks. For drapery stuffs there is a wide range from velour, arras-cloth, linen crash, shaiki silk, denim and so on down to unbleached factory which retails at about 15 cents a yard. For window curtains

there is also great variety, cheese cloth or cotton bunting looks exceptionally well when stenciled, and chambray, unbleached muslin, light weight linen, scrim, china silk, pongee and raw silks are a few of the numerous materials which may be used to good effect.

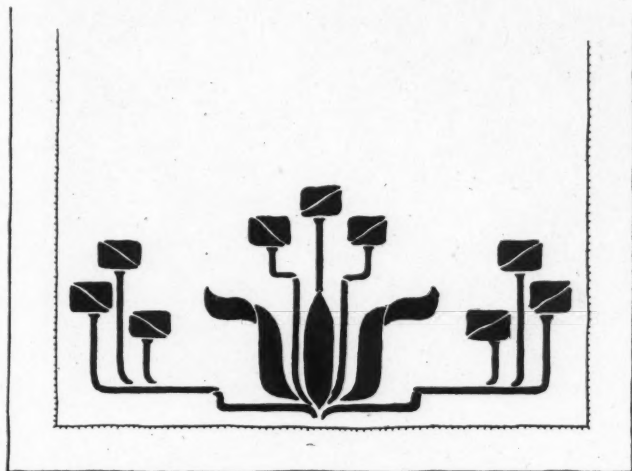
One advantage of this method is that one may have in his or her own home designs especially adapted to personal taste. The whole furnishings of a room may be carried out in different adaptations of one design using colors which blend well into a harmonious general effect. A living room in a sea shore cottage had designs of sea shells, sea weed, etc. stenciled on the couch cover, curtains and draperies. The colors used were principally blues, greens and a few suggestions of the violet tones of the sea. As



No. 3

stenciled fabrics may be washed if care is taken and not much soap or hot water used, they are particularly well suited to use in the country home where of course they need it less frequently than in the city.

Some time ago directions for Fabric Stenciling were given in this magazine but for the benefit of those who have not learned the methods a few directions may not be amiss. After selecting material the design is the next point to consider. Here let it be said that the more simple

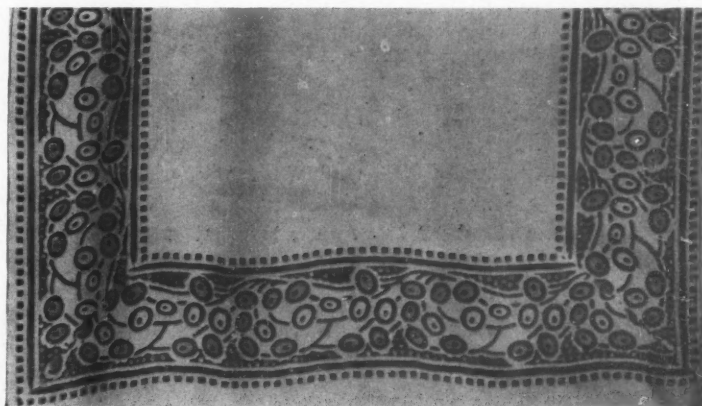


No. 4

the design the more effective and easier to apply. Persons possessing a slight knowledge of drawing can get suggestions from flowers, leaves, good wall papers, cretonnes and so on which with some adaptations may be used for a stencil. By a study of the designs accompanying this article one will see that a flower form has to be much conventionalized and that there must be certain parts of the design used to hold the other parts together so that when the stencil is cut, it will not fall apart. After the design is drawn trace it with carbon paper on to stencil board. This may be purchased under the name of oil board or stencil paper or made at home by coating both sides of a heavy manilla paper with boiled linseed oil and allowing it to dry thoroughly before using. When the design is traced on, place the stencil board on a pane of glass and, with the point of a sharp penknife, carefully cut through the outline of the design. To give the necessary clean cut edge sharpen the knife frequently on an oil stone. Allow about an inch margin all around the design. The next step is to mix the colors. Tube oil paints thinned with turpentine are the most satisfactory, the separate colors being mixed in deep saucers or old cups and a small flat bristle brush provided for each color. A most convenient thing to work on is an old drawing board or kitchen table to which the work may be securely fastened. Place a sheet of blotting paper under the material and pin it firmly down with pins or thumb tacks. After the colors are mixed try them on a sample of the cloth and it is wise to practice on some samples before beginning actual work. When ready place the stencil in position and pin it firmly, dip the brush in the color and drain off as much paint as possible on the side of the dish, then wipe it once or twice over a blotter, as the brush must be nearly dry or the colors will run under the edge of the stencil and spoil the design. Apply the paint through the openings of the stencil by holding the brush in a nearly upright position and brushing it with short quick strikes across that part of the ma-

terial showing through. At first while the brush is well filled with paint one must be very careful to go lightly and especially on the smaller openings, but after a few strokes it is perfectly safe to work the color well into the material and be sure and fill it in completely to the cut edge. Carry one color over all the parts of the design for which it is intended and repeat for each color till all the spaces have been filled, then remove the stencil and place it in position for the next repeat. The work must be done with care and deliberation as it can not be hurried without danger of having the colors run. After some of the work has been done it will be easier to know just how much color can be applied at one time without spreading. In regard to the colors used do not have them too bright, the soft subdued tones being always more satisfactory and restful to the eye. For general work try to have the foundation material as light a tone as possible but where dark materials are necessary one or two darker shades of the same color and a strong contrasting color will give a rich effect, but of course a light color will not show on a dark background as the turpentine makes the paint transparent. If white were used, that would make the colors look painty and would simply pile up on the material and not sink in. Stenciling should be done with such delicacy that the design appears almost as if woven into the material and leaves the texture the same as before the paint was applied.

In illustration No. 1 the sofa-pillow top was stenciled on pongee silk in the natural shade, the decoration was carried out in a soft brick red, pale green and dull purplish blue.



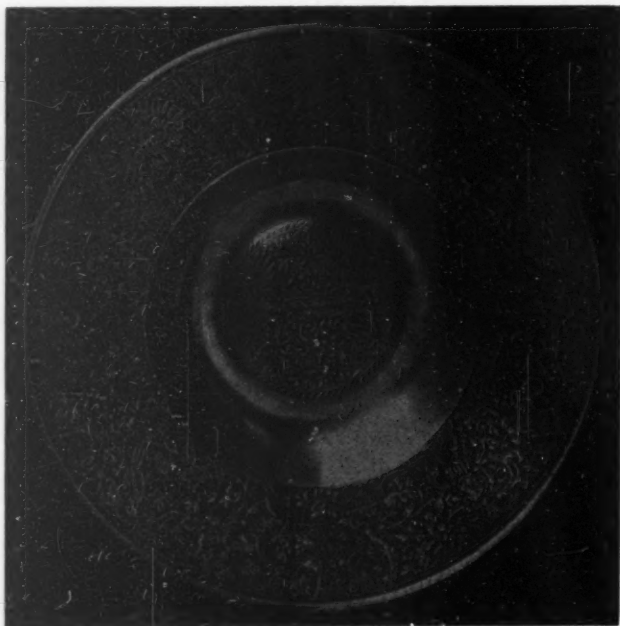
No. 5

The dainty little opera bag shown in illustration No. 2 is made of cream colored Nagasak silk and the decoration is in pale blue and green. Naturally the stenciling has to be done before the bag is made up. It is completed with a cream silk lining and cord to draw it up.

The stencil in illustration No. 3 was used on a curtain of cream colored cheesecloth to form the border just inside a deep hemstitched hem. The design was in two tones of grey blue. Illustration No. 4 is suitable for the end of a table runner or scarf and could be worked out in several color schemes. It is well adapted for a heavy crash or linen.

We are indebted to Messrs Liberty & Co., London, England for the delightful scarf in illustration No. 5. The original was a soft silk, light coffee in color, and stenciled in dull green and black. The background was used in the small oval motive in the centre of the stencil, which gave the border a better variety of tone.

As the variety in stenciled designs is limitless, this decoration can be used for a great many things in a house without danger of monotony. The work is fascinating and with care and patience beautiful things can be made which are very satisfactory because they show originality and have a personal touch.



No. 21.
Basin, representing the Gods of Olympus. Pewter, German make, XV. to XVI. century. Belongs to Jules Brateau.

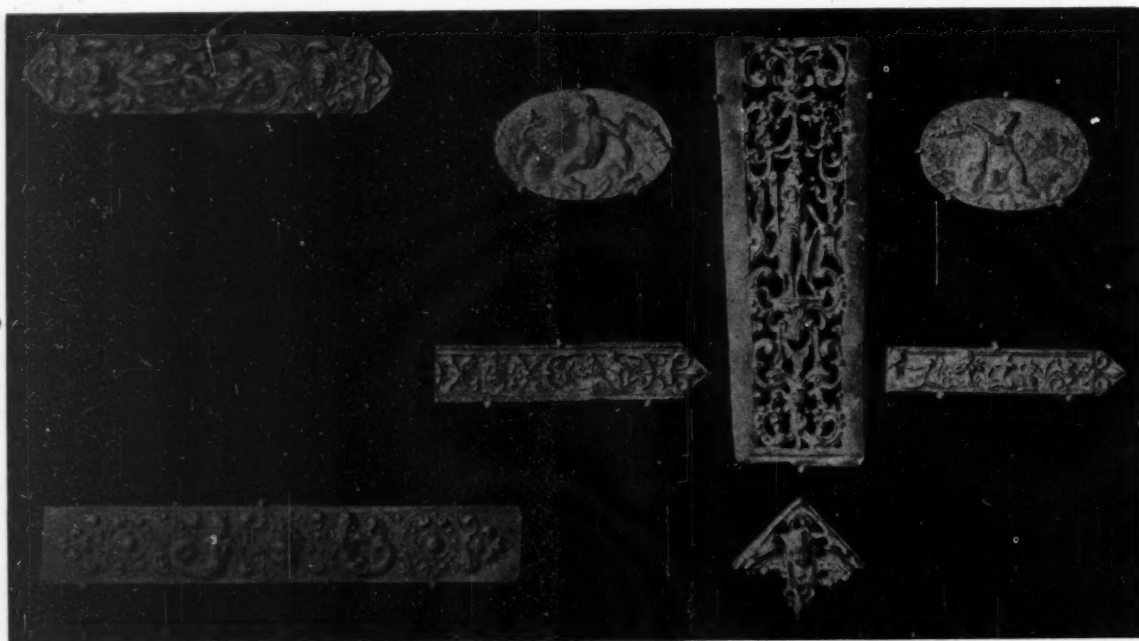
ART IN PEWTER [CONTINUED]

Jules Brateau

In the Breslau Museum, there is a large tankard, cylindrical in shape, with a hinged lid surmounted by a ball. This tankard has feet and a handle, also a faucet soldered at the base. The cylinder has been broadly beveled with the hammer in panels, the flat surfaces thus



No. 22.
Tankard, Museum of Breslau, Pewter. From the *Revue des Art Decoratifs*, 1883. Paris.



No. 23.
Small pewter objects: Book covers, clasps, coins, sheath for knife, and medals, after the manner of Jean Goujon. Very rare specimens, XVI. century. Belongs to Jules Brateau.

produced, being decorated with religious subjects, and offering a pleasing effect. We give in Ill. No. 22, a reproduction of this fine piece, which, it must be observed, was not made according to the process to be explained later, as the engraving was done directly on the piece with the graver's tool.

This brief mention is sufficient to emphasize the fact that the XVI. century was the most remarkable period of the pewter art-industry, as well as to show the importance of a movement culminating in a master piece: a work of art, which, by its artistic and technical qualities, surpasses all others of its kind. This is the ewer and basin: "Temperance," by François Briot, whose name, engraved on the façades of our monuments, has not been forgotten after 400 years.

[TO BE CONTINUED]

We regret that lack of room has prevented us from giving in every number part of the series of articles on pewter by M. Jules Brateau. In our April number the work of François Briot, the famous pewterer of the XVI. century will be commented on and illustrated.

STUDIO NOTES

Miss Emily F. Peacock has returned from Europe and resumed work at her Studio 232 East 27th St.

Mr. C. T. Hamann, instructor at Pratt Institute, Brooklyn, will have a class in advanced work in jewelry and carving in shell and horn at Miss Peacock's studio, commencing the middle of February.

CLUB NOTE

The National Society of Craftsmen are holding a reception and tea every Wednesday at 4 o'clock in their galleries at 119 East 19th St. New York City. The Society expect to hold an exhibition of craft work the first part of April, emphasizing particularly needs for summer homes. They are also arranging for a course of lectures to be given during the winter; among the first given will be one, on the wood block print, by Mr. Arthur Dow.

ANSWERS TO INQUIRIES

M. J. C.—Colors prepared for use on leather can be obtained from Mrs. B. Van Court Schneider, 102 Auditorium Building, Chicago, Ill. Russian calf is the best leather for tooling and coloring. A good deal of experimental work has to be done in coloring leather, try using the alcohol with the dye.

T. J. O.—Metal articles to be oxidized must be very thoroughly cleaned in hot potash. The simplest oxidizer is made by dissolving potassium sulphide in hot water and using the solution while hot. A piece of potassium sulphite, as large as a small nut and about a quart of water will make quite a strong solution, it can be made any desired shade by using more or less of the potassium.

M. C.—A tablespoonful of sulphuric acid in about a quart of water is the proportion for the pickle for cleansing silver, copper or brass. Mix the sulphuric acid and water in a porcelain dish, and keep it hot by placing the dish in another vessel filled with water.

ANSWERS TO CORRESPONDENTS

J. A. H.—The trouble with your kiln is not due to the new muffle, but to the draught. There is something wrong somewhere with the draught, otherwise the smoke would go through the chimney instead of coming back into the muffle through the top opening. Through the spyholes with mica shutters at top of the kiln you should be able to find out why the smoke does not go freely from the flues to the chimney.

Miss J. N.—You can procure molding clay from any dealer in art materials. You might write to the Handicraft Co., 255 E. Broadway, N. Y.,

mentioning KERAMIC STUDIO. We do not quite understand what you mean by "velvet" appearance of Blues for china. Possibly you mean the matt colors which give a dull velvety finish. Miss Mason's matt colors you will find give this effect. See adv.

M. D. B.—We have not the formula for essence for bright gold nor for grounding oil. If we obtain reliable formulas we will publish them. In place of essence for bright gold, use oil of lavender, it is much more satisfactory as it keeps the lustre open longer, so that it may be padded.

Mrs. A. W.—Dresden Thick oil and Fat oil of turpentine are made by evaporating spirits of turpentine. The thick oil is more evaporated than the fat oil. Put the spirits in a wide bowl on the back of the stove till sufficiently thickened.

X. Y.—If the color on your stein, which came out grey instead of black, does not seem too thick already, you might safely paint it over with black and dust black powder color into the partly dry padded color. Almost any black ought to dust on well but we consider the best black effect is gotten by dusting Banding Blue over fired Pompadour Red. There is more color in the black.

E. P.—In decorating a complete dinner set we would prefer at least a "family" resemblance all through. At least all pieces to be on the table at one time should have the same design and color. A simple narrow border for service plates and soups can be elaborated for the main course with special designs for special courses, such as game, salad, etc. If the same color scheme is continued all through, more latitude might be allowed in design. One color for tinting and gold for the design is dainty and effective.

K. H. C.—The methods of decorating glass are very similar to china technique. The gold, enamel, paste and color are applied in the same manner. The enamels used are the *soft* enamels, the Roman gold for china is about right to use over paste, a special gold for glass will have to be purchased for the flat work. The Hancock's paste for gold is suitable for glass decorating. Special colors for glass must be used. Some lustres come out very well on glass, such as the opalescent and yellow. Try all your lustres on broken bits of glass then you will have samples by which to be guided. The kiln should be fired to a dark red only. The glass being soft will adhere to the enamels, etc., at a much lower temperature than demanded on china. Almost any kind of glass can be decorated, but the safest for amateur is the Bohemian or Baccarat.

L.—The direction for painting the roses of Aulich to which you refer intends that you should use the Black to touch up the Pompadour before firing.

M. N. A.—Definitions of terms used in drawing. Harmony, i. e., agreement in line and color, etc., so that the entire design "moves together." Balance, i. e., division of space so that the light and dark areas are equivalent, also so that one part of the design does not have undue prominence. A balanced design in its simplest form is one in which the unit is reversed so that both sides are identical. Repose: a feeling of restfulness given by simplicity of line which is balanced so that the idea of motion is completed, i. e., a line slanting from left to right is repeated from right to left, thus completing the movement. In cases where the lines move in too many directions, a restless feeling is given. Where the slanting motion is given from left to right or right to left without balance a whirling effect is felt. Up and down and horizontal lines are most restful. Oblique lines suggest movement. Repose is the effect felt where a design is simple, dignified, few forms and complete in themselves and little or no movement. Rhythm, is the repetition of a unit at regular intervals so as to "mark the beat" as in music.

Colors bought in the bulk need to be both reground and fluxed. We have no formula for grounding oil at present.

Iowa.—You will find all information in regard to lustres in the Class Room KERAMIC STUDIO. You will find designs of water lilies in May, 1901 KERAMIC STUDIO, also in October, 1900 KERAMIC STUDIO and Dec., 1903 KERAMIC STUDIO. Color study by Miss Maud Mason, May, 1902. Try firing your oil kiln, turning on more oil from time to time, watching the chimney and giving only as much oil as you can burn with just a suspicion of smoke. We think your china will be fired quite as quickly and with less trouble than if oil is crowded on. The flame is just as hot, for only a certain amount of oil can find air enough for perfect combustion, the rest goes off in smoke, not heat. You will find all information in regard to paste for gold in Class Room KERAMIC STUDIO.

Relief enamels usually in powder are sometimes hard fire enamels, sometimes for light fire. Aufsetzweis is a hard fire enamel put up in tubes and much the most reliable for a beginner. Tube colors are mixed with oils which harden rapidly. Mix a little tar oil to keep open on palette or clove oil or oil of lavender, whichever medium you prefer. See answer to Mrs. A. W. in regard to fat oil and thick oil.

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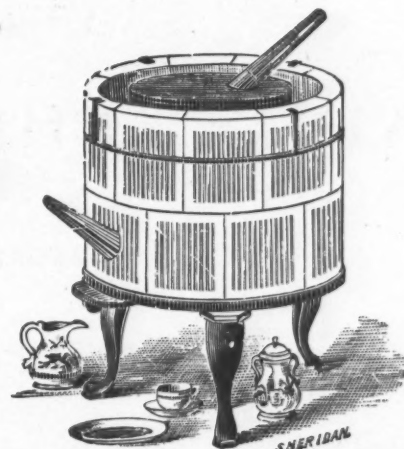
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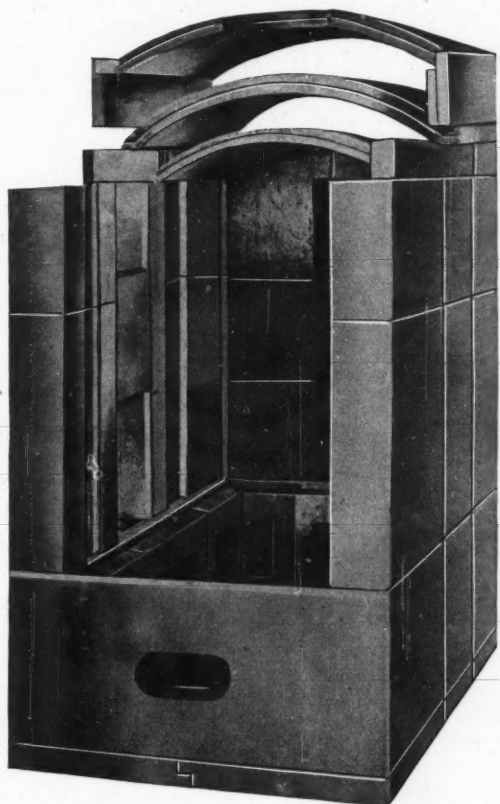
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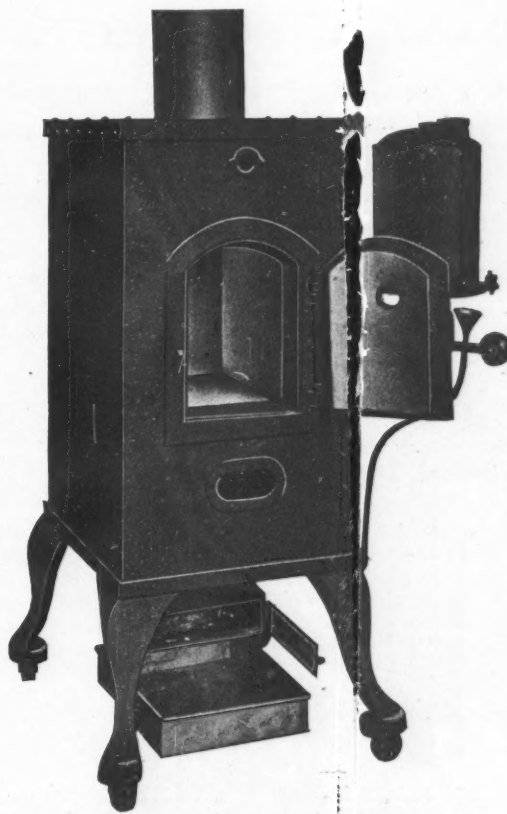
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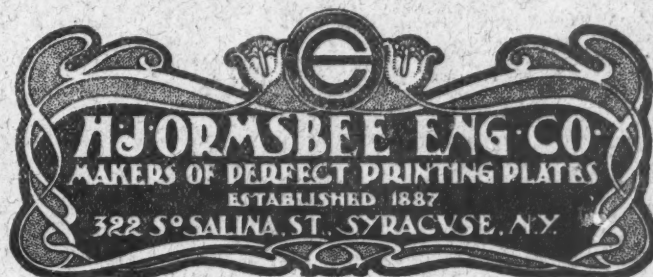
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Keramic Studio for 1907

THERE are some attractive numbers in preparation for the coming year. The January number which has been personally conducted" by Mrs. Henrietta Barelay Palst of Minneapolis, with many new ideas in decoration, studies of birds, flowers, suggestions for fish-sets, etc., has been received with much favor and praise on every side.

March is strongly edited by Margaret Overbeck, whose work this past year has called forth so much deserved admiration.

Marshal T. Fry, the foremost decorative artist of his time, will edit the May number. With his knowledge of ceramic art there will be evolved a number of Ceramic Studio that will be of vital interest to the china painters of this and other countries, as Mr. Fry has been, for years, looked up to as authority upon those subjects. The above three numbers will be well worth the subscription price, not to speak of other numbers during the year, which will have interesting features.

The September and November numbers will be specially edited, respectively by Mrs. T. McLennon Hinman and Miss Jeanne M. Stewart, and these two numbers will undoubtedly be welcome to the lovers of good naturalistic work.

We mention a few of the Supplements for 1907:

January—Poppy and Cherry Blossoms, H. B. Palst.

February—Jaqueminot Red Rose, F. B. Aulich.

March—Decorative Landscape, Margaret Overbeck.

April—Cyclamen, Paul Putzki.

May—Cactus decoration for vase, Marshal Fry, Jr.

June—Apple Blossoms, F. B. Aulich.

August—Fleur de lis, Rhoda Holmes Nicholls.

October—Asters, T. McLennon-Hinman.

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